

# SACRED DANCE GUILD

# JOURNAL

SPRING 1994

VOLUME 36, NUMBER 3

## Lightly Dance on the Edges of Time

### Sacred Dance Guild Festival 1994

Regis College, Weston,  
Massachusetts, July 5-10

Come one, come all — members and newcomers — for an exciting week at Regis College at the doorstep of downtown Boston.

Just *some* of the details

- An astonishing faculty of internationally known artists to work with you in small groups and informally

- a dynamic schedule of workshops, presentations and performances

- a rich tapestry of generations, ethnicities, faiths, and spiritualities, old friends and new!

- a chance to hone technique, heal with meditative movement, share your work

- the option to visit the historic and exciting Boston area, whale watches, the famous Fourth of July celebration, and more.

Among the Performers and Workshop Leaders:

- Judith Rock: Assistant Professor of Dance, St. Olaf's College; Modern dance choreography; Author of *Performer, Priest, and Prophet*,

- Back Porch Dance Company: A multi-generational, multi-ethnic dance company; "creating dance through women's experience,"

- Leah Mann: Artistic director of "Moving in the Spirit" of Atlanta, Georgia; works with inner city youth; style "indescribable, unique, wild,"

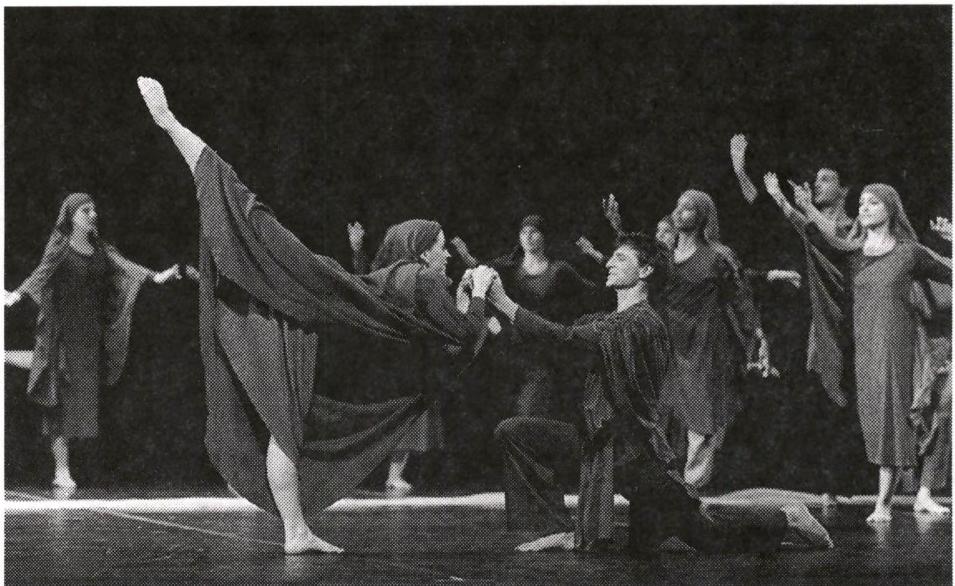
- Matteo: "The most versatile artist in ethnic dance" (*NY Times*). Expert in Indian and Spanish sacred dance. 1994 SDG honoree,

- Robert VerEecke: Artistic director of the Boston Liturgical Dance Ensemble; Pastor of St. Ignatius Church; Jesuit Artist-in-Residence of Boston College; choreographer, and

- Paula Josa-Jones: Founder and artistic director of Dancemakers, Inc.; international choreographer and iconoclastic performer; teacher of authentic movement.

The dancer in you prays in movement. You want to be here, to share, to grow, to celebrate the joys, to solve the problems! Come! Boston welcomes you!

For more information contact: Kathleen M. Henry, 14 Rockwood St., Jamaica Plain, MA 02130 (Phone 617-524-4515) or Ted Webster, The Jubilee Center, 148 Thoreau St., Concord, MA 01742 (Phone 508-371-9924).



Boston Liturgical Dance Company

Gary Gilbert

Come to  
Boston  
July 5-10,  
1994  
to dance  
learn  
share  
pray  
play  
with old  
and new  
friends  
"lightly  
dance  
on the  
edges  
of time"



SACRED DANCE GUILD  
FESTIVAL '94  
BOSTON, MASSACHUSETTS



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# President's Message

Recently while attending the Denver Art Museum I watched Tibetan Monks designing a beautiful sand painting. Their reason for doing this was to help the people of Denver in promoting healing and harmony, because of all of our recent violence in the city.

The monks sat in a meditative position wearing saffron colored robes. The design was intricate, intense in color yet very delicate. You can imagine the centering and balance one had to have to remain in this position for a lengthy period as they worked with several grains of sand at one time. People at the museum huddled around them and were noisy, but as I looked into the faces of the monks there was a peacefulness and a tranquility, a serenity if you will as they were oblivious to all the extraneous environment. As I stood there, my mind travelled back to last summer at Berkeley when I attended Lani Spraker's T'ai Chi class and I remembered the centering she spoke of in class. I practiced on a special cushion, and had a hard time concentrating for more than five minutes and here were the monks sitting for hours painting this lovely art-form.

After the sand painting was completed, which would take several days, the sand would be poured into a jar and then be taken to the Platte River and dumped. This ritual

would distribute the healing virtues of the sand painting throughout the Denver area where the waters would eventually carry it out into the world. I am thankful to the Tibetan Monks for doing this for our city and the world.

Dance is similar to sand painting. We have sacred dancers dancing their dances throughout this great world and just as the sand paintings have healing and harmonious properties so too do the dances. I thank God for all the dancers and the dance, and pray that you will continue to do your healing dances. I am reminded through the sand painting and the dance that there is good in the world, and we as the Sacred Dance Guild are a part of that goodness.

It was delightful seeing Ruth Ann, a member from Pennsylvania, at the Denver Art Museum for this special ceremony. When she called me, I invited her to meet me at the museum so we could visit and share in this ritual. My daughter was there as well, so my pleasure was richly enhanced by being with them both.

Please join me this summer in Boston as we continue our healing dances in *Dance Lightly On The Edges Of Time*. It promises to be an exciting, nurturing, healing time.

Ann Marie Blessin

## Editorial

**A**s I sit here in the quiet of a Sunday afternoon, I know that we are nearing Palm Sunday. Three of us will be dancing for the Easter Vigil Liturgy on April 2nd as we here at St. Francis Xavier welcome nine new members into our Catholic community. Each season moves so quickly!

"Lightly Dance on the Edges of Time" has brought a delightful group of articles for this issue. The fall issue should be the answer to our '94 Festival with the theme "Reaching Sacred Time Through Dance."

*And We Have Danced, Volume II* has been put on publication hold for the time being. It will become, but the "how" is still in question.

Margaret Taylor Doane would like to have any of the SDG members who work with children in sacred dance to get in touch with her: Carrington Pointe #154, 1715 East Alluvial, Fresno, CA 93720.

Some corrections: Area codes for Pennsylvania's 215 is now 610. Delaware should be correctly spelled Delaware. The new officers for the Lakeshore Chapter are: President, Indi Dieckgrafe, Chapter

Representative and Secretary, Chuck Yopst, and for Treasurer, Donna Pries. And for the Rocky Mountain Chapter are: President, Carla Ficke; Vice President, Doryann Duncan; Secretary, Jeannie Conway; Treasurer and Chapter Representative, Sally Goerner; Member-at-Large, Regina Bowman; Workshops, Cindy Jones and Marie Zuniga; Membership, Judy Rutledge; and Publicity Newsletters, Carla Ficke and Paula Nettleton.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Do note the deadline of August 15.

If you know of someone who has dropped their membership, please contact them and encourage them to "come back to the SDG fold."

If you have not already done so, please RENEW your membership so you can enjoy the '94 Festival. I look forward to seeing many of you in Massachusetts.



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Typesetting/Design: Stoub Graphics

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

# A Company of Women

by Joan Green

**W**hen I sit down to write about *Back Porch Dance Company*, the first thing I want to say is COMMUNITY. Not just a company, this interracial, multiethnic group of seventeen women, whose ages range from 14 to 77, is a community of women who work together, support each other, grow together, laugh together, sweat together and share stories, struggles, ambitions, disappointments and dreams. And this sharing becomes the material of the pieces we create and perform.

Joan Green and Victoria Solomon began *Back Porch Dance Company* in 1990 when they drew together a diverse, intergenerational group of women and integrated dance, music and oral history into a collective life story they called "Back Porch Dances." Composer Stephen Cummings created music for the work, which was greeted with tremendous enthusiasm by the audience. They responded to the beauty and importance of the lives of ordinary women and to the strong feminist message implicit in the work.

Green and Solomon had been inspired and informed in their efforts by two experiences. One was a workshop they took in choreography for special populations, with Liz Lerman, the Washington, DC choreographer who developed a company of older dancers called *Dancers of the Third Age*. The other was work they did with a Brooklyn-based organization called *Elders Share the Arts*. In both experiences, Green and Solomon began to see how oral history activities could generate dance material. In their own work, they saw that oral history activities created a bond among the dancers. When people share their earliest family memories and understand each other's experiences with parents, siblings, aunts, and uncles, what develops is trust and community of a very special kind.

Encouraged by the response to "Back Porch Dances," Green and Solomon went on to develop "Voices from the Back Porch." "Voices" was both a celebration of women growing older and an exploration of their lives. The choreographers asked the dancers to choose an older woman who had special importance to them and to ask her four questions. We asked, what changes in this phase of her life did she enjoy, and what changes she did not like. We asked how she felt our society viewed older women and how she might like to see that altered. Finally, we asked her to tell us a story that illustrated how different

things are for women today than when she was a young girl.

Choreographer Joan Green listened to the taped interviews over and over and made notes as the "poetry" jumped out at her. All of the women expressed themselves with power and clarity, but some things were so strong that she just had to put them into the final score. The older women's words became the aural background for much of the piece and one of its most powerful elements. Says Green, "If I had to sum up what I learned from working with those interviews, it would be that older women are as diverse a group in their experiences and opinions as any other."

Another important element was a giant patchwork quilt which was used as part of the set and a backdrop. Fabric artist Bronwyn Murphy supervised the dancers and other volunteers in several piecing sessions to sew the quilt together, and its crazy-quilt quality was seen as a metaphor for the diversity of the women's lives the piece included.

In 1992-93, "Voices from the Back Porch" was performed nine times on a local tour that included colleges, a hospital, a church, and the annual conference of the Massachusetts Intergenerational Network. This tour was funded by grants from the Massachusetts Cultural Council, the Lotus Philanthropy Program, the Boston Women's Fund and the Massachusetts Foundation for the Humanities.

Currently, *Back Porch Dance Company* has taken this year to retreat from performing and to work on building ensemble skills. We have worked with visiting artist Celeste Miller on the issue of dance and text and with musician Valentina Paez on vocal ensemble work. Presently we are developing material which will become our new piece. The theme is women's identity/women's community; the piece will premiere in November, 1994. Some of the material we are developing will be performed this summer at the Sacred Dance Guild Festival '94.

The company looks forward to performing at Festival '94 and Green and Solomon are particularly pleased to have the opportunity to lead workshops in which they will share techniques in working with dance and oral history. At a time in history when we need community, we welcome the opportunity to share the experiences of *Back Porch Dance Company*.

# Fearfully and Wonderfully Made (Psalm 139:14)

by Mary Jane Wolbers

We live by movement, and often our movements are expressive of the inner self. What would we do without gesture, visage, posture, and dance to release this expression as gratification of self, as prayer, as communication with others? Think for a moment what life would be without them. Think for a moment about the power they possess. Small wonder that those of us who "dance our faith" take our work so seriously and with infinite humility for being "fearfully and wonderfully made!"

Dance science has impacted the world of professional dance artists. They are motivated to learn more about the instrument (the body) and space and time (the media) in which they move. They want to dance longer without injury, to know what treatment to seek when injury occurs, and generally, what makes them tick. If they need to justify why they feel compelled to dance, science is providing some mighty interesting answers to the old poser: "Why dance?"

Many of those who are involved in liturgical dance do not regularly participate in daily study, rehearsal, and performance as those who make this art form their life work. Does it follow that they have less need for pursuing sacred dance with respect for what their bodies can safely do in space and time? That their concern for dance injury potential should be less than those who maintain a high level of fitness? That they need to know nothing about the kinesthetic sense which gives them feedback on their bodies in motion - be it comfort or pain - and enables them to "move" the congregation through visually sensed, kinesthetically perceived experiences? That they never wonder or need to explain why they dance?

I think not. My experience has taught me that the "part-time dancer" needs this information as much as the professional, if not more! I applaud the Sacred Dance Guild for reaching out into the world of dance science to help its members through the Journal and listed workshops at regional meetings and Festivals. Presentations incorporating this information continue to be scheduled. They are especially helpful to those responsible for training children, dance choirs and working with congregational movement. I refer to something that goes far beyond "body work."

There are a number of texts on prevention and treatment of dance injury as well as those dealing more generally with the science of movement, kinesthetic sensitivity/perception/response, and creativity. In addition, I have found these resources particularly valuable:

*Stretch and Strengthen* by Judith Alter (1986, Boston: Houghton Mifflin)

*Dance Kinesiology* by Sally Fitt (1988, N.Y. Schirmer)

*The Physics of Dance* by Kenneth Laws (1984, N.Y. Schirmer)

*Kinesiology and Medicine for Dance* (a journal, published twice a year by A Capella Books, Pennington, NJ)

However, this is a field in which research is ongoing and gaining attention in the art world. The need to constantly update information must be addressed. To keep abreast of all this, my primary sources are:

Workshops and conference presentations of professional organizations - The American Dance Therapy Association (ADTA), The Congress on Research in Dance (CORD), The International Association for Dance Medicine and Science (IADMS), The National Dance Association (NDA) an affiliate of the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD), The American Dance Guild (ADG) and Dance and the Child International (DACI).

Professional publications of the above organizations and occasional features in medical journals.

Personal contact with colleagues who are experienced in problems unique to dancers.

The following principles which have guided my work for a very long time, are offered for your thoughtful consideration:

1. The body has frequently been called "the temple of the Holy Spirit." Take care of yours; it's the only one you will ever have.

2. Prepare thyself. *Never* take class, rehearse, or perform without prayer and an adequate, physiologically sound warm-up. It is your responsibility.

3. Join the pilgrimage with excitement and a realization that progression is crucial. Move from less stressful situations to



the more spiritually and physically challenging. (It is astounding how frequently this bit of common sense is violated in dance training and practice; spirituality is seldom mentioned.)

4. Harken to your "inner voice." If your body says, "This hurts," *listen*. It is trying to tell you something! (Is this something no one should do without risk? Is it something others seem to do easily, but I find painful? Is it worth the risk of temporary or chronic injury?) If something inside questions what you are doing, ask: "What is the value in this movement?"

5. Be reassured that God truly does love a "cheerful giver." Learn to work with your talents and limitations so you can share this gift with joy - and freedom from pain and injury. Seek informed leadership; there are those who are willing to abandon or modify traditional methods in the light of current research findings. For them, science takes precedence over style.

To dance is human. It is not something exclusively for the "artistically gifted" (read: those endowed with unique physique, aptitudes, and affluence). The gift of self-expression through movement is innate and compelling. How many times it comes to the rescue when "words fail"! How many times Jose' Limon reminded us in class, "We all dance a little every day!" Carefully nurture this gift of non-verbal expression and treasure its passion for revealing the truth. Respect the moments when it reveals inconsistency between the inner spirit and verbal language. Dance your way to inner peace and the opportunity to share truth with others — safely, and with great blessings. You *are*, indeed, "fearfully and wonderfully made!"

# Expression of the Sacred Through Dance

by Rev. Robert VerEcke, S.J.

**A**s a Jesuit priest, dancer and choreographer, my spiritual journey has had at its center the movement of the spirit and, the expression of the sacred through dance. I have found many different ways in which to use my gifts in creating dances for rituals, retelling biblical stories through movement and dance, facilitating the expression of others as they find the power and beauty of the dance.

This summer, at the Guild festival, I hope to share the work I have done in these three areas.

I will be working with choreography for ritual, especially processional form. This past year I completed a video, "Dance in Christian Worship" in which I develop some basic choreographic principles as well as illustrate how we have used these dances in our Church's ritual. These dances are relatively simple and can be reformed for use by groups of differing technical levels. I work as well with the principle of integration so that these dances become a significant part of the ritual.

I plan as well to work with some of the biblical texts to break open the story and

let it find its movement expression. In addition to my work creating ritual dances, I have worked with the broader palette of dance as a theatrical expression of the scriptural text. Although these dances have a more "performance" orientation, they are a valuable resource for understanding the integration of music, movement and story. This choreography tends to be more appropriate for the advanced dancer, however it can be a good learning experience for those with limited training. Along with performing my own choreography, students will be encouraged to work on their own movement expression in class.

A significant part of my work over the past fifteen years has been work with the "spirituality" of the dancer. I hope that the workshops I offer will facilitate the experience of prayer and community which are at the root of one's spiritual journey.

I am hopeful that some of the dancers from the Boston Liturgical Dance Ensemble which I direct will be with us to share the joy and excitement of the summer workshop. Looking forward to seeing you in Boston.

# Dark Angels

**E**llen Oak, minister, musician, and dancer, rooted in the Catholic tradition, composed and choreographed "Dark Angels," and will be performing it at the Sacred Dance Guild Festival with her nine-member dance company from Kansas City, Missouri. "Dark Angels" is a four-movement suite of dance, song, and the spoken word. The texts are taken from the poetry of Susan Griffin, Psalm 22, and Isaiah's prophecy, "The Spirit of God is upon me."

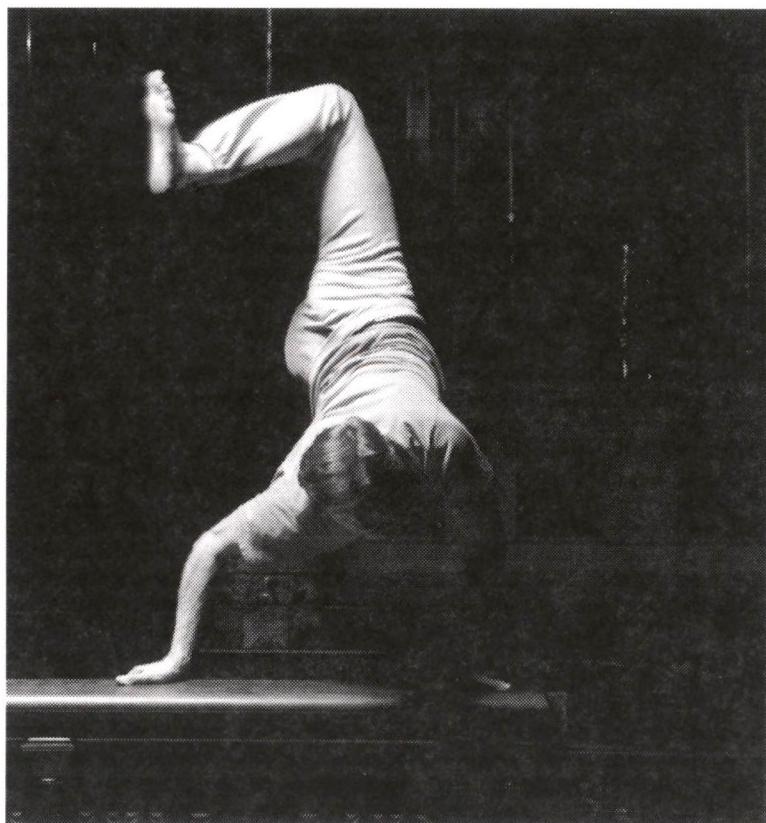
"Dark Angels" explores the inner journey of those who have suffered oppression or abuse, severing them from the strength and beauty of the divine within them; it celebrates the integration and self-expression of that Holiness. It is a theological reflection, in the language of the arts, on naming our experience, and naming God, who moves through all our experience.

The creation of "Dark Angels" began with the second movement, a solo dance, which was commissioned by Boston University in 1988 for a conference on the religious response to incest entitled, "Shall You Betray Me with a Kiss?" KAIROS, a chamber choral group, commissioned the music for the other movements in 1989 and 1990, and performed them in concert. A dance company was formed and the choreography completed in Kansas City in 1992. "Dark Angels" has been performed numerous times in Kansas City churches and synagogues. It was also part of the Womenchurch Convergence in Albuquerque last April.

An opportunity will be provided for small group discussion after the performance.

## Sensing the Spirit.

Ellen Oak will also be offering a workshop called "Sensing the Spirit." Drawing on her experience as a singer, choral conductor, and liturgist, Ms. Oak will lead participants in an exploration of the "energy-in-relationship" which underlies music-making, movement, and worship. We will work with breath-based movement and sound circles, using simple exercises which people can take back to their own communities. This approach to prayer integrates modern scientific knowledge with ancient wisdom and devotional practice. You need not have any prior experience or expertise in singing, or dancing, or praying, to participate.



William Frederking

Bryan Saner  
of Kast & Co.  
in Agni, part  
of Festival of  
Organ and  
Dance.

# "Jesus, Lord of the Dance" - Healing

by Mary Lambrecht

(Editor's Note: Mary Lambrecht lives in Neenah, Wisconsin with her husband, Rev. Tom Lambrecht. She has written numerous inspirational articles and teaches instrumental music at the local Christian elementary school. Annette Thomas, a new SDG member, is a dance minister, instructor and lecturer residing in Milwaukee, Wisconsin. Her emphasis in ministering is emotional and physical healing through the prayer of dance.)

"Jesus, Lord of the Dance," is the title of a paper written by Annette Thomas, of Milwaukee, Wisconsin. It was indeed the Lord Jesus who was present at a dance workshop and women's retreat on January 22, 1994. The day-long event was held at Faith United Methodist Church in Neenah, Wisconsin. Linda Gregarino, of Columbia, Ohio, was the main presenter, and Annette Thomas ministered to us in dance.

Annette's first dance, based on Psalm 62, was entitled "Only in God is My Soul at Rest." Verses 11 and 12 of this psalm state: One thing God has spoken, two things have I heard: that you, O God, are strong and that You, O Lord, are loving. As the women of Faith Church observed and participated in the art of dance, they received a new aspect of God's strength and love.

Annette stressed that we had gathered to "fix our eyes on Jesus" and not on ourselves or on each other. I believe it was this

emphasis that was ultimately responsible for the resurgence of these Godly things. As the women of Faith Church surrendered themselves through simple dance movement, for the sole purpose of glorifying God, He gave their hearts fresh courage to press on in their respective callings in life. This analogy is perhaps difficult to understand. Annette Thomas sheds excellent light on these thoughts on page two of her paper: "It is not that dance or movement in itself is really so important, but that it touches on a much deeper thing: the subject of heart attitude, of yieldedness, humility and grace, and how we respond to our own as well as others' bodies in Christ."

Another way that God touched us through this ministerial dance, was in the area of emotional healing. The afternoon dance selection was "I Hear Angels" by Gerrit Gustafson. Seated in the congregation were Nancy and Peggy, mothers who had lost their teenage sons two years ago

in an automobile accident. Present also was Sarah, a mother whose 21 month-old daughter, Paige, drowned the past summer in a neighbor's pool. Annette used brightly colored ribbons as her main property in this dance, and explained its connection to a rainbow; a symbol of God's hope and comfort. Unknown to Annette, Sarah's oldest daughter, Meghan, saw a magnificent, radiant rainbow on the day of her sister's funeral. Meghan held this as a sign that little Paige was now herself an angel; painting rainbows in heaven. Paige's twin brother, Patrick, continues to blow kisses to heaven. Additionally, the date of the workshop, January 22, was the birth date of Nancy's son, Mike.

Nancy and Peggy were specifically blessed again the following Sunday morning, when Annette danced to Michael W. Smith's "Agnus Dei." In honor of Mike's birthday, blazing red flowers adorned the altar. Annette entered the sanctuary holding incense in one hand, symbolizing the sweet fragrance of the prayers and praises of the people. In the other hand she held a single candle, symbolizing God's fidelity and faithfulness. Partway through the dance, Annette placed these two elements on either side of the flowers. As she did so, both Nancy and Peggy experienced a new depth of the holiness of God, a God that never leaves them in their grief, but rather heals and renews. These mothers commented that it was as if "the boys were right there, in Christ's presence." How deep is God's love for each individual, and how creative and vast are the ways He speaks to His people!

God desires more than ever before, to redeem, heal, and deliver a nation that is increasingly becoming estranged from Him and from each other. Ministerial dance is one of His tools to bring His love, power, and unity to receptive minds and hearts.



Annette T. Thomas

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# Re-Membering

by Rev. Carla Ficke

Some folks more naturally dance Easter, resurrection, joy. Some folks more naturally dance Good Friday, wounds, grief. I seem to be of the latter body-soul step...for awhile anyway.

It's taken me a couple of years to share this in writing—dancing carried the weight and expressed the meaning. Now it's Lent again and rehearsing the Passion brings all the memories and feelings and reconciling closer. As a Celebrant (sacred dance choir founded by Connie Fisher in Denver about 1977), we offer the "Dance-Mime Passion" every year. Requests are perennial and expanding: four times last year and again this year.

Four years ago, Connie Fisher died unexpectedly the Monday of Holy Week. Full of immediate grief, we danced the Mime Passion on Thursday and Friday. Stricken and determined, we danced several of her choreographies Holy Saturday in the memorial service. That was my first experience of the deep-down rightness of dancing our grief. Thank God for The Dance.

Three years ago, a seminary friend joined us during Lent. She, Regina Faletti, said "I need to dance the Passion with you this year." Two weeks after Easter, Regina's estranged husband murdered her on the church lawn. I still don't get it. I still cry when I remember. I am still, will always be, passionately adamant that this should not, must not happen!

I called the pastor-Bishop: "We need to dance for Regina and us and you and God." In memorial services, we danced the Passion again: the crucifixion and death of Christ. That year the Celebrants had struggled with whether a woman should portray Christ. Now there was no question. I danced Christ and was carried tenderly and securely out—as we'd so wanted to do for Regina...the importance of touch and body and sight in our human grieving! We Denver friends and colleagues couldn't see and touch Regina — except through the dance. Thank God for The Dance.

A month later two of us offered a Morning of Re-membering for the seminary and wider church communities. We touched, sang, danced, told stories. We painted, screamed, cried, journaled. We prayed, danced and touched some more. We let our rage, pain, shock, despair, hope, faith, questions be embodied. Physical, visual, heard. Thank God for The Dance.

This year we Celebrants are dancing Easter too! At Red Rocks Amphitheatre, outside in the foothills, 10,000+ people and televised, annually sponsored by the Colorado Council of Churches. We're not glossing over the crucifixion—this year the Sunrise Service begins at dusky dawn with

a danced Passion. But that's not the end of the Story, nor our Dancing "Alleluias" and "A Jubilant Song!" The RMC-SDG and the Celebrants will dance Easter this year. Resurrection, joy, hope! Thank God for The Dance!

## Choreography From the Inside Out

by Leah Mann

When I was 4 years old, I loved to dance. I remember discovering how to spin. I remember discovering that if I spun long enough and fast enough, that I could fly. I can vividly remember the sensation of the earth and the grass beneath my feet as I whirled, and that after a while, like magic, I would begin to feel the sensation of myself floating on air. I remember flying around the back yard, over the porch, and onto the driveway, giggling all along the way, thinking I was traveling just like angels travel. It was my special secret, my private ritual.

I realize now that my "flying" was probably a feeling of dizziness from my dervishlike turning. But at age 4, all I knew was that this spinning dance made me fly and that somehow that was the way to get closer to where God lived.

Needless to say, dancing and the creation of dance has been a vital part of my life as far back as I can remember. Since then, though I have ardently studied choreographic devices and dance techniques, I find myself moving back to a dance, not from a periphery, but from a more authentic and centered place; the place that I remember finding while spinning in my back yard when I was 4 years

old. Isadora Duncan believed that dance could be the emanation of the soul. Instead of starting with the technique or the form, my work now has been more of a process of finding the dance inside of me and letting it out.

This process of dancing and choreographing dance from the inside out will be my offering at the '94 SDG Festival. The workshop will be a laboratory for exploration of finding movement through exercises in authentic movement, gestural expansion, reaction/response and "chance" operations, then applying traditional forms/devices of choreography to develop and expand the "found" movement. We will explore the use of literal and abstract movement and the uses of text and music. Participants will have the opportunity to present and observe movement studies and works in progress, in a non-judgmental environment, with guidelines modeled after "The Field." Participants may bring ideas or concepts to be explored and developed in groups or individually within the workshop.

As I remember what I learned when I was 4, I invite you to, "Come let the dance inside of you take flight. Come touch the Divine."

## The Choreographer's Cutting Edge

by Judith Rock

My session will be called "The Choreographer's Cutting Edge: Where is It and How Do You Know?" I will divide the process into areas, to go with the four days of the main workshop. The days will focus on identifying where our choreographic cutting edge is theologically, personally, artistically, and intellectually. We will do some talking about that, but mostly we will work with

movement ideas and phrases. I hope that by the end of the workshop each person will develop an idea and some movement—part of a new piece—that reflects her/his cutting edge in at least two of the above-mentioned areas. What we do will be appropriate for choreographers at all levels of experience, since each person will start where she/he is—and go on from there.

## LETTERS TO THE EDITOR

To "dancing friends" from Betsey Gray Kenworthy

The SDG journal brings news and wonderful connections with each issue. I read with interest and gratitude the reflections honoring Elyse Roberts.

There was one omission which I'd like to correct in JoAnne Combs article. In the fall of 1991, the Southern California Chapter honored the pioneering work of Elyse Roberts, Margaret Taylor Doane, Elaine Friedrich, and included Helen Gray, my mother. The article "Honor Our Pioneers" with a picture was featured on the front of the SDG Journal for Winter 1991.

The gathering was an occasion of tremendous importance in my mother's life. Elaine Friedrich graciously made

mother's participation in that occasion possible by traveling to Ventura to assist mother in planning her part in the day. Mother was thrilled with the on-going interest in using movement as part of worship, with having people rejoice and give significance to the vision and leadership that she shared in California from 1948 to 1955, and carried with her to New England.

It was a precious gift to her to see kindred spirits and friends from that time in Margaret Taylor Doane and Elyse Roberts. The day brought peace and deep joy. The torch had been passed on to the next generation and there was no more concern that she was unable to carry on the work herself. Finally, it validated one of the most significant leadings of mom's life and celebrated the ongoingness of the dance of life.

Our family is deeply indebted to Elaine and the other planners who made that celebration possible... Two notebooks, along with one of the original robes designed for them were presented to PSR at the SDG banquet last July. A copy of their notebook was also given to the Southern California Chapter of the Sacred Dance Guild.

## RECOMMENDED READING

**Christianity & the Arts, Chicago's Premier Magazine for Christian Expression, \$15.00 per year (4 issues), P.O. Box 118088, Chicago, IL 60611.**

This new 32-page magazine celebrates the revelation of God through all the arts and encourages Christian artistic expression in Chicago and the Midwest.

## CHAPTER NEWS

### POTOMAC CHAPTER

The Chapter held a holiday gathering in November sharing dances and activities. On February 6 it sponsored a T'ai Chi Ch'uan workshop in Falls Church, Va under the leadership of Bob Gardner. On April 17 Sally Moravitz and Vicki Young led "Songs in the Sanctuary." It covered Hymns, Words and Music, and Choral specials for processionalists, choreography and congregational involvement. Chapter rep, Joceile Nordwall, led her group in "When Jesus Wept" (adapted from Barrie Gibby's choreography), with "O Holy Jesus" as an introduction for an Ash Wednesday service for six United Methodist churches in the capital district.

### NORTHERN CALIFORNIA CHAPTER

On February 25-27 in Santa Barbara, Phil Porter and Cynthia Winton-Henry (Wing It!) led a workshop at First Unitarian Church and performed a concert for the Southern California SDG Chapter.

In Fresno on February 25-27 Rev. Penny Mann, San Jose State campus minister, led the Spring Festival for Central Valley Dancers. They participated in universal dances of peace, shared dance ideas, and had the opportunity to experience a meditative walk on the labyrinth. Penny also led a program on February 25 at the University Religious Center chapel and again on Sunday morning at the First Congregational Church sharing ideas for meditative movement and body prayer.

Kate Coughlin of Palo Alto is offering Women Dancing the Wild, Sacred Expression Empowerment, Creation in Motion, Movement Meditation. These classes are ongoing and are located in the Woodside/Palo Alto area.

Cynthia Winton-Henry and Phil Porter taught and performed at Mendocino College on March 11-13.

### SOUTHERN CALIFORNIA CHAPTER

Chapter Rep, Jeannine Bunyan wrote that her house sustained considerable damage in the January earthquake. No one in the family was injured, but she lost her fireplace/chimney, china, crystal and many memorabilia items, and has cracks in every room. Work on the house will preclude her attendance at Festival '94 this year.

(Ed. Note: Our prayers and love go with you and other SDG members in the LA area as you rebuild.)

### LAKESHORE CHAPTER

Lisa Bagdali led a choreography workshop on January 23 in Wheeling, Illinois. Outbounds Performance Co. did an all-day workshop at Holy Covenant Methodist Church in Chicago. They did a retreat/workshop February 26 at St. Mary's College, South Bend, IN. On Palm Sunday afternoon John Jenkins led a workshop at Old St. Patrick's Catholic Church in Chicago and Ginny Siano directed a workshop at Christ's Church in Lake Forest on April 24.

Current officers are Indi Dieckgrafe, Pres., Donna Pries, treas., and Chuck Yopst, Rep. Board members are Linda Schlabbach Miller, Leo Keegan, John Jenkins, Colleen Sullivan-Konyn, Judy Hollandsworth and Maggie Kast (Advisory). The chapter has arranged for its SDG members to "piggy back" flyers for their own events with the chapter's newsletter, another service to sacred dancers in the chapter.

### CONSTITUTION CHAPTER

Reorganized and with an active Board, the former Eastern Pennsylvania Chapter is now the Constitution Chapter and has expanded to include Delaware and Southern New Jersey. Its annual Fall workshop, held at Cedar Crest College, Allentown, Pa., was led by Binnie

Richie Holm, former member who is now dancing and working with the hearing impaired in Maryland. At the end of the workshop, the Parliament of Religions sponsored a Festival of Faiths. Karen Clemente and Nancy Mellen with members of the Sacred Way Dance Company participated.

The Chapter's annual "Sharing Workshop" on April 9 was held at Eastern College, St. Davids, PA. Those attending were invited to "share and tell" with individual dances, the teaching of group dances, videos of their work, costumes, props, and creative ideas. Following the workshop, the Sacred Ways Dance Company and the Eastern College Sacred Dance Group directed by Karen Clemente shared sacred dances.

The Rev. Dana Schlegel has left St. Luke's UCC in Lititz and has been called to the First Reformed Church (United Church of Christ) in Lancaster, PA. This is a large downtown church, one of the oldest in Lancaster. His Lititz home address remains the same.

During the past year, Dana has presented several regional and local programs titled, "Shall We Dance?" at UCC gatherings. Dana is serving on the Worship Committee for "Faith Works '94" national UCC conference at Purdue University in Indiana in July. Dana is in charge of choreographing the dances, including the procession, the dressing of the worship space at the opening service and the special closing rite at the end of the Conference. (Dana's health has improved and he wants his SDG friends to know how much he has appreciated all their good wishes.)

## SACRED DANCE ACTIVITIES

### ALABAMA

The Alabama region held a workshop "The Parable of the Good Samaritan," a creative experience in dance and drama for a small group of delightful children on February 26 in Huntsville. Instructors Joann Flanigan and Molly King led the children in dramatizing the parable and making hand puppets for the sharing of what they learned.

Dance Carousel, in Birmingham, offered a series of sessions on ballet and choreography for sacred dancers from February through May. The teacher is Cindy Free, who as a teenager danced with her mother Suanne Ferguson at one of the Festivals at Endicott, Massachusetts.

### CALIFORNIA

"Experiencing Our Christmas Carols during Advent 1993" was led by Margaret Taylor Doane for a church women's program. Included: Advent Carol, Traditional French Carol, Carols Danced by Special Guests. Also the Central Valley Sacred Dancers met on February 26 in Fresno with special guest leader, Penny Mann of San Jose.

On March 13 the Surgite Sacred Dance Company worshiped with "Music for Strings" at the First Congregational Church in Albuquerque, New Mexico; on March 20 the group shared "An Evening of Irish Spirituality" at St. Joseph Center in Orange, California; and on March 18-20 Surgite Company presented "Kindred Spirits" at the Association for Humanistic Psychology in Indianapolis, Indiana.

The Fall Festival in Fresno was held on December 9. Kim Morand had a group of 4th grade children and a Sunday School class share a dramatic presentation. Jennifer Jordan of Hope Lutheran church led a high school group in "Children of Light." A clowning group from Oakhurst filled the room with laughter and love and Beverly Garcia shared a meditative prayer dance. Carol Zellmer presented "Body Pray-ers" using symbolic movement to interpret scripture. The Halk family from Winter presented and taught the group a circle dance of praise.

### WESTERN CANADA

On March 12 "Simple Gestures in Liturgical Worship" was led by Celeste Schroeder at Vancouver School of Theology. On March 19 "Dancing on Eagles' Wings" was the theme of the workshop led by Celeste Schroeder as part of Women and Spirituality Conference in conjunction with Vancouver School of Theology and University of British Columbia.

### CONNECTICUT/RHODE ISLAND

The Foundation for Religion and the Arts has an ongoing schedule of events at ArtSpace in New Haven. March 13 had the Theatre of the Soul.

### FLORIDA

Disciples in Motion, a Ministry of Dance and Movement, presented "We are One Body" November 12 in the main sanctuary of St. Louis Catholic Church, Miami. On January 30 the Abba Dancers held their annual workshop in the Episcopal Cathedral in Orlando. JoAn Huff offered a program on sacred dance for the Older Adult Ministries at Westminster Presbyterian Church in Bradenton.

Disciples in Motion, a ministry of dance and drama, held a workshop day of prayer through movement, "Let the spirit move you," March 12 at St. Thomas the Apostle Catholic Church in Miami.

"The Miriam Dancers" led by Peggy Dunn Snow, danced at the final worship service for the minister of the First Christian Church of Fort Lauderdale. They also danced at both worship services at treasure Coast Christian Church in Port St. Lucie on March 13; they held a lecture demonstration, and danced at the Presbyterian Woman's Conference Workshop on March 19 in Boca Raton; they also danced at the Easter Vigil Service at St. Bart's Catholic Church in Miramar.

### HAWAII

Joann Flanigan, chair of SDG nominating committee, was in the island in January to present a series of sacred dance workshops. On January 19 she did "Sacred Dance for Choir," at the Waialae Baptist Church, with sessions for both children and adults. The children worked with the "Parable of the Good Samaritan," the adults worked on a professional and a creative study of Psalm 143. On the 21st and 22nd the Calvary by the Sea Lutheran Church, Honolulu hosted "Beginnings in Sacred Dance." Participants worked with the "Parable of the Sower" and "Seeking Matthew and Isaiah," the latter being presented during three worship services with nine dancers while new member Tokiko Hyama drummed. These workshops resulted in several new SDG members and created an interest in having sacred dance in more churches.

### ILLINOIS

On March 10 and 11 a Festival of Organ and Dance was held at St. Thomas Apostle Church, Chicago with "Trois Dances," a mystery play about creation, death and struggle choreographed by Maggie Kast and music performance by Thomas Weisflog.

Momenta presented "The Spirit of Ruth St. Denis" on January 14 and 15 at the Harold Washington Library Theatre, Chicago.

Linda Pfister, Jennifer Mihalopoulos and Toni' Intravaia shared "Miriam's Dance" for the Easter Vigil Service At St. Francis Xavier in Carbondale.

### OVERSEAS

Sally Tripp, of New Zealand, our International Regional Director, taught a workshop on Dancing Christmas Carols in October at the Christchurch branch of the Christian Dance Fellowship of New Zealand. They are taking dance to the streets as part of a city's Summertimes Festival, a courageous and ambitious venture. CDF has been working with Susan Jordan, one of NZ's leading choreographers.

From Germany Dr. Ronald Sequeira reports that his country's Catholic bishops have recently appointed a committee to deal with "Movement in the Liturgy," practically a revolution in the German church.

### MASSACHUSETTS

The Credo Liturgical Dance Company of Boston presented "Were You There?" Tenebrae Service, a dance interpretation of the passion and death of Christ on March 13 at the Notre Dame de Lourdes in Lowell, on March 19 at the

United Methodist Church in Saugus, on March 27 at the Second Congregational Church in Attleboro and on March 30 at St. Adelaide Church in Peabody.

### MINNESOTA

The Seraphim Dancers presented two seasonal works as part of the presentation "Voices in Praise of Advent and the Nativity" in Lourdes Chapel at Assisi Heights Convent, Rochester on December 12. The dancers offered "Advent Joy" and "Song of the Angels."

During the Lenten season Virginia Huffine took part in a Bible Study Group at Christ United Methodist Church. Circle meditations, some T'ai Chi, and creative drama were used to heighten the message of the gospel for each session.

### NEW HAMPSHIRE

The St. Matthew's Adult Ecumenical Sacred Dance Choir, led by Elsie M. Keeffe, held a dance worship at Havenwood-Heritage Heights on February 13. The Havenwood-Heritage Heights are two retirement communities of the United Church of Christ.

### NEW MEXICO

The Surgite Sacred Dance Company shared sacred dance on March 13 at the First Congregational Church in Albuquerque.

### TENELINA

Tennelina's rep, Vira Klawe moved to Durham, NC. Jane Wellford's Moving Spirit group danced at Duke University's Center for Living, presenting Liturgical Dance in a Secular Setting. They repeated this at Elton College.

### WESTERN PENNSYLVANIA

Regional Director Pam Shaw heads the Performing Arts Department at Winchester Thurston School in Pittsburgh. Her students danced two pieces at the school's annual Peace Assembly: "We Shall be Free," which focused on unity, tolerance and diversity. "Blessed are the Peacemakers" was a dance of healing, and was performed to traditional Jewish music as composed by Pietro Nardini. New member, Shelly Methany, teaches at Geneva College and has a special interest in community dances.

### WISCONSIN

Saadi Neil Douglas-Kloz and Kamae A. Miller presented a workshop on the Dances of Universal Peace on March 18-20 in Madison at the Gates of Heaven.

### REPORT OF NOMINATING COMMITTEE

Your Nominating Committee members Joann Flanigan, Kathryn Mihelick and Forrest Coggan with the assistance of the directors at large, Fran Delaney, Martha Fairbank, Lana Spraker, Virginia Huffine, Fenna Stoub, Mary Jane Wolbers, Dana Schlegel and Pam Bittner Gwozdz, are working on the ballot which will be mailed early in May. It will include the nominees for directors at large (a 3-year term) and the regional directors (a 1-year term). All other national officers serve 2-year terms and chapter officers are elected locally.

## MEMOS FROM THE MINUTES

### Sacred Dance Guild Executive Board Meeting, 762 Olive Street, Denver Colorado, Saturday, January 12, 1994

Members present: Ann Blessin, Sally Goerner, Paula Nettleton, Carolyn Lutito, Paul Fiorino and Jeannie Conway.

The meeting was called to order by the President, Ann Blessin at 11 a.m.

#### Housekeeping:

Special Meeting, April 16, 12 noon, Ballet Arts Center, 816 Acoma, Denver, Bag Lunch. The next regular National Board Meeting is scheduled for May 15, Saturday, 10 a.m., Ann's home, Potluck.

### EXECUTIVE BOARD REPORTS

#### President:

Ann noted that the Nominating Committee: Forrest Coggan, Joann Flanagan, and Kathryn Mihelick are contacting officers to be on this year's ballot.

#### Membership Director:

Carla Kramer reports that since the November Board Meeting we have received twenty-five (25) new members and fourteen (14) reinstated members. Membership totals 544.

Endowment letter will be prepared for pre-Boston Festival registration. A motion was made by Carolyn to have a box on festival registration form to check for a contribution to the Endowment Fund. Envelopes will be available at the festival. Jeannie seconded. Passed.

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#### Treasurer

Carolyn Lutito addressed a concern from Susan Cole on the appropriateness of 77% of dues to National. Carolyn will prepare a pie chart to show the percentages of the distributions of SDG monies.

Articles from the Wall Street Journal on Money and Investing were distributed. These described different funds the SDG can invest in to increase our savings. These funds are no load income funds.

Decision must be made on the amount that should come out of the Life Membership Fund for operating expenses each year.

There was \$195.00 in membership contributions. A motion was made by Jeannie and seconded by Ann to put all major and membership contributions into the Endowment Fund to build up the principal for more interest. Passed.

Carolyn sends 29 checks to Regions (\$1.00 per member) to defray mailing costs. She also sends rebates (\$6.00 per member) to Chapters in October. Only 30 checks per month are allowed! Any suggestions.

#### Vice President

Paul contacted Schuyler Creative Arts Institute (SDG reciprocal). He left the address on the machine for callback.

Paul will speak at the AAHPERD Convention, April 16 at the Convention Center. For more information, contact Paul Fiorino at Ballet Arts Center (825-7570).

#### Publicity

Paula mailed publicity to the SDG Journal Editor and to Regional Directors with information on the AAHPERD Convention. At the Arch Diocese meeting, she presented a journal and an introduction to the SDG. She will contact church papers, Regis College, Denver

Seminary, etc., concerning the Festival and the SDG's national location in Denver.

#### Festival

Mary Jane Wolbers, parliamentarian, reported that the festival committee has finalized the festival brochure. They have site confirmation: St. Regis College, Weston, MA, 20 min. from Boston. The festival officially opens on July 5 with registration, settling in, welcoming, dinner and evening social event. The board meeting will be held earlier on that date. Closing will be the afternoon of July 10th.

She noted a DACI (Dance and the Child International) meeting at the AAHPERD Convention, Denver, and encouraged collaboration with the organization. The aim is to promote everything that can benefit dance and the child, irrespective of race, color, sex, religion, national or social origin; and that this aim shall be carried out in a spirit of peace. She will attend this meeting. The US representative of DACI is proposing that a DACI meeting be held in Hawaii in 1995. Mary Jane thinks the possibility of a joint venture with this organization and the mutual benefits to be...very enticing!

#### Corresponding Secretary

Annie Zahradnik reported that the Resource Directory is given free to new members. Paul made a motion that the Resource Directory be revised and reprinted to sell for \$10.00 + 2.50 postage. Sally seconded the motion and will explore possibilities for revision before printing and will call Kay Troxel for copies to be sold at workshops and festivals. Passed.

The meeting adjourned at 1:20 p.m. M/Ann Blessin. S/Jeannie Conway. Passed.

Respectfully submitted,  
Jeannie Conway, Recording Secretary.

## At last! A bibliography to fill the gap in your Dance and Religion reference library.

- 71 Books
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Sacred Dance Guild  
Attn. Kathryn Mihelick  
2292 Lynnwood Dr.  
Stow, Ohio 44224

## TREASURER'S REPORT

Dear Members:

One of the primary goals of the present Executive Board was to find an appropriate way of investing the Memorial Endowment Fund which would provide adequate income for scholarships disbursed to members wishing to attend the annual festivals. (You will note that a moratorium on scholarships for the 1994 Festival was passed at the Board Meeting of November 5, 1993.) Recommendations from several competent individuals representing firms such as Merrill Lynch, Charles Schwab, etc. were taken under advisement, as well as from individual professionals in the field. We are especially thankful for the professional expertise of Kathleen Burns-Lutito CFA, who provided us with an in-depth analysis of each of the mutual funds considered. After much consultation and study a decision was made to invest in the Vanguard Wellesley Income Fund.

The goal of the Vanguard Wellesley Income Fund is to provide as much current income as is consistent with reasonable risk. The Fund also offers the potential for moderate growth of capital. It invests primarily in U.S. Government and corporate fixed income securities of investment grade quality and dividend-paying common stocks.

The Fund has ranked in the top five mutual funds for the past ten years. The Vanguard Wellesley was chosen because it was: a) a no load fund, b) provides very low risk, c) provided an annual return of 11.6% for the past twenty years, d) customer service oriented, and e) designed to fit the financial goals of the Sacred Dance Guild.

Please find an Income Statement and Balance Sheet for the Fiscal Year ending June 30, 1993.

Respectfully submitted,  
Carolyn Lutito, Treasurer

## Festival '93: The Video

Dear Festival '93 Participants:

The Festival '93 videotape is now ready. We have taken twelve hours of the festival and condensed it into a two hour video of highlights of the experiences we shared this summer in California.

There are excerpts of the workshops, concerts, sharings, the banquet, closing liturgy, and many other delightful moments. I know it will bring back many warm memories of Festival '93.

Hope you have as much fun watching and sharing this video as we had making it. Speaking of sharing the video, we really ask, out of sincere respect for the Guild, that you do not duplicate the video. We have kept it at minimum cost and any profits will go to the Guild. We also have a few Festival '91 and '92 videotapes of Chicago and Alexandria still available; please indicate on the form below which tapes you are ordering. Note: Canadian members, please add \$5.00 per check to cover bank processing fee. Thank you.

### FESTIVAL VIDEO OFFER

Please send

- copies of the Festival '93 video.
- copies of the Festival '92 video.
- copies of the Festival '91 video.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

With a dancing heart,

*Pam Bittner Gwozdz*

Please fill out the order form below with name and address clearly printed and send with your check for \$22.95 per tape (\$19.95/ video, \$3.00/ shipping & packaging) to:

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Pam Bittner Gwozdz  
8240 Bellflower Rd.  
Mentor, Ohio 44060**

(Canadian orders: please add \$5.00 per check.)

### INCOME STATEMENT

#### REVENUE

Membership Dues	\$ 12,085	66.0 %
Memorial Endowment	75	0.4
Contributions	860	5.0
Festival Income	3,553	19.0
Advertising	408	2.2
Bibliography/Journal Sales	750	4.0
Interest Income	475	2.5
All Other	<u>145</u>	<u>0.9</u>
<b>TOTAL</b>	<b>\$ 18,351</b>	<b>100.0 %</b>

#### EXPENSES

Journal	\$ 4,560	25.0 %
Directory	12	0.7
Bibliography	668	4.0
Chapter Rebates	1,704	9.0
Operating Expenses	3,127	17.0
Administrative Expense	<u>3,952</u>	<u>21.0</u>
<b>TOTAL</b>	<b>\$ 14,023</b>	<b>76.7 %</b>

<b>TOTAL REVENUE/ DISBURSEMENTS</b>	<b>\$ 4,328</b>	<b>23.3 %</b>
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### BALANCE SHEET

#### ASSETS

##### CURRENT ASSETS

Cash in Bank - Festival Fund	\$ 3,500.00
Cash in Bank - Operating Fund	8,567.88
Cash in Bank - Robert Storer	49.64
Certificate - Life Member	3,333.85
Certificate - Mem Endowment	7,202.29
Accounts Receivable	40.00
Festival Videotapes	102.95
Resources in Sacred Dance	<u>865.88</u>
Total Current Assets	<u>\$23,662.49</u>

##### TOTAL ASSETS

\$23,662.49

#### LIABILITIES

##### CURRENT LIABILITIES

Accounts Payable	\$ 125.51
Florida Region Payable	<u>481.64</u>
Total Current Liabilities	\$ 607.15

##### LONG TERM LIABILITIES

Deferred Income Life Memb	1,500.00
Deferred Income FYE 1994	9,402.91
Deferred Income FYE 1995	<u>1,000.78</u>
Total Long Term Liabilities	<u>11,903.69</u>
Total Liabilities	\$12,510.84

#### CAPITAL

##### CAPITAL

Retained Earnings	\$ 6,943.60
Fiscal Year Earnings	<u>4,208.05</u>
Total Capital	<u>11,151.65</u>

##### TOTAL LIABILITIES & CAPITAL

\$23,662.49

### Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10010 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

## Calendar

**April 12-16, 1994** - National Dance Association/AAH- PERD National Convention, Denver, Co. Contact: Conventions, AAHPERD, 1900 Association Drive, Reston, VA 22091-1599.

**April 15, 1994** - Evening Concert, "Look Up and Behold" with Leaven Dance Company, Kent State University Newman Center, Kent, OH. Contact: Jeanne Michel, KSU Newman, 1424 Horning Road, Kent, OH 44240.

**April 22, 1994** - Evening concert, "A Time to Dance," presented by Leaven Dance Company, Walsh Jesuit High School, Cuyahoga Falls, OH. Contact: Greg Theiss, Campus Minister, Walsh Jesuit High School, 4550 Wyoga Lake Road, Cuyahoga Falls, OH 44224.

**April 24-27, 1994** - "Introduction to Sacred Dance," workshop led by Andrea Tecza, Leaven Dance Company, presented as part of the American College Dance Festival, Ohio University, Athens, OH. Contact: Gladys Bailin, Director, School of Dance, Ohio University, Athens, OH 45701.

**April 28-30, 1994** - Sixth National College Dance Festival, John F. Kennedy Center for the Performing Arts, Washington, D.C. Contact: Paul Organisak, 201 Wood St., Pittsburgh, PA 15222-1984. Phone 412-392-3496.

**May 14-15, 1994** - "Retreat in Incarnational Spirituality: Praying with the Body" led by Celeste Schroeder, Cenacle Retreat House, 3689 Selkirk St., Vancouver, British Columbia, Canada V6H 2E4. Contact: Phone 604-738-3121.

**June 3-5, 1994** - "Celebrating California's Unique Dance Heritage," Keynote Speaker: Anna Halprin, the American Dance Guild Annual National Conference 1994, Santa Barbara, California. Contact: American Dance Guild, 31 West 21st Street, 3rd Floor, New York, New York 10010.

**June 5, 1994** - One-day workshop/retreat "I Have Called You by Name," led by Kathryn Mihelick, Director of Leaven Dance Company, at the Christian Life Center, Cleveland, OH. Contact: Pat Kassay, Christian Life Center, 18485 Lakeshore Blvd., Cleveland, OH 44119.

**June 5-24, 1994** - Choreography Workshop with Bessie Schonberg, Jacob's Pillow, Lee, MA. Contact: Wende Garton, Jacob's Pillow, P.O. Box 287F, Lee, MA 01238.

**June 6-10, 1994** - Phil Porter & Cynthia Winton-Henry will lead an Advanced InterPlay Intensive at St. Dorothy's Rest, a beautiful retreat center north of San Francisco. Contact: Cynthia Winton-Henry 408-279-6671.

**June 10-12, 1994** - International Association for Dance Medicine and Science Meeting, San Francisco, CA. Contact: Dr. Robert E. Stephens, University of Health Sciences, 2105 Independence Blvd, Kansas City, MO 64124.

**June 20-24, 1994** - "Creating Religious and Liturgical Drama" with Harry Cronin, Pacific School of Religion. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

**June 20-July 22, 1994** - "Celebrate the 1995 Doris Humphrey Centennial," the 1994 Dance and Notation Workshop. The Ohio State University, Department of Dance. Contact: Odette Blum, Director, Dance Notation Bureau Extension, Department of Dance, 1813 North High Street, Columbus, OH 43210.

**June 26, 1994** - Evening concert, "Look Up and Behold" with the Leaven Dance Company, Holy Family Church, Stow, OH. Contact: Judy Ling, Holy Family Church, 3450 Sycamore Drive, Stow, OH 44224.

**July 4-10, 1994** - Carla DeSola will lead a Sacred Dance Workshop at St. Andrew's Abbey, Valyermo, CA 93563. Contact: St. Andrew's Abbey.

**July 5-10, 1994** - "Lightly Dance on the Edges of Time," '94 SDG Festival, Regis College, Weston, MA. Contact: Kathleen Henry, 14 Rockwood Street, Jamaica Plain, MA 02130.

**July 11-22, 1994** - "Dance as Embodied Prayer" course taught by Celeste Schroeder, Regent College, 5800 University Boulevard, Vancouver, British Columbia, Canada V6T 2E4. Contact: Celeste Schroeder 604-224-3245.

**July 12-20, 1994** - Dance and the Child International 6th Triennial Conference, Sydney Australia. Contact: Sara Lee Gibb, USA Representative, 293 RB Brigham Young University, Provo, UT84602, Phone 801-378-5086.

**July 17-24, 1994** - Mendocino Woodlands Sufi Camp, "Seed Sprout, Blossom Bloom" sharing prayer, music, dance, meditation, silence, stories, and laughter. Contact: Seed Sprout, Blossom Bloom, P.O. Box 151066, San Rafael, CA 94915.

**July 24-29, 1994** - Cynthia Winton-Henry and Phil Porter will share InterPlay for the 1994 North Central Convocation of the Fellowship of United Methodists in Worship, Music and the Other Arts. Contact: Body & Soul Dance Company, 669A 24th Street, Oakland, California 94612.

**July 25-29, 1994** - "Dance as Living Scripture" led by Carla DeSola, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

**July 25-29, 1994** - "Bringing Biblical Humor to Life," dance and mime, with Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

**July 31-August 5, 1994** - "10 Years of Phoenix Celebrate!" including Clowning, Miming, Dancing, Puppetry, and Storytelling with leaders Albert Alter, Kay Turner, Tim Chartier, Rosalie Bent Branigan, Stella Matsuda, and Kim Manning. Contact: Phoenix Power & Light Co., Inc., Drawer 5665, Virginia Beach, VA 23455-5665.

**August 1-5, 1994** - "The Body, Dance, and Spiritual Renewal" with Doug Adams, Masankko Banda, Carla DeSola, Virginia Leleua-Chapman, Phil Porter and Cynthia Winton-Henry. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

**August 8-12, 1994** - "The Wisdom of the Body" with Cynthia Winton-Henry and Phil Porter, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

**August 18-25, 1994** - "Touching the Kingdom," Christian Dance, Movement and Mime International Conference, York, England including leaders: Colin Harbinson, Randall Flinn, Catherine Golovine, Valerie Henry, Candida Mayor, Vibek Muasyu, Seth Newman, and John Persson. Contact: Mrs. A. Courtney, 25 Scardale Crescent, Scarborough Y012 6LA, England.

**September 10, 1994** - Day of Dance and Worship IV with theme "Colors of the Church Year," Birmingham, Alabama. Contact: Ann Penick 205-595-3954 or Joann Flanigan 205-881-8171.

**October 20-23, 1994** - "Focus on Dance Education: Dance Education for Classroom Teachers, Physical Educators and Dance Specialists," Michigan State University. Contact: Lynnette Young Overby, Dept of PE & Exercise Sports, 131 I.M. Sports Circle, Michigan State University, East Lansing, MI 48824.

**October 20-23, 1994** - American Dance Therapy Association Conference, Minneapolis, MN. Contact: ADTA, 2000 Century Plaza, Suite 108, Columbia, MD 21044-3263.

**October 21-22, 1994** - Week-end workshop/retreat "Walking In His Footsteps," led by Kathryn Mihelick and Andrea Tecza of the Leaven Dance Company, Christian Life Center, Cleveland, OH. Contact: Pat Kassay, Christian Life Center, 18485 Lakeshore Blvd., Cleveland, OH 44119.

**October 22-24, 1994** - National Conference of the Laban/Bartenieff Institute of Movement Studies, "Weaving Our Ways: Perceiving, Knowing and Telling," Minneapolis, MN. Contact: Susan Bauer, 1232 E. Woodley, Northfield, MN 55057-2956.

**October 26-29, 1994** - Art Education in Canada, "The Community: A Place for the Arts in Education" Regina, Saskatchewan, Canada. Contact: Rita L. Irwin, The University of British Columbia, 2125 Main Mall, Vancouver, BC, Canada V6T 1Z4.

### Executive Board Meetings

Special Board Meeting: Saturday, April 16, 1994, Noon, Ballet Arts Center, 816 Acoma, Denver, Colorado.

Spring Meeting: Saturday, May 14, 1994, Ann Blessin's home, Denver, Colorado.

General Meeting: July 5, 1994, '94 Festival Regis College, Weston, Massachusetts



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